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ABSTRACT

GRADES OR AGES: K-12. SUBJECT MATTER: English. ORGANIZATION AND PHYSICAL APPEARANCE: The first half of the guide consists of several chapters which give a general outline of the program. The second half is broken down into two sections--"Language in Action" and "Literature in Action"--which outline the program in greater detail. These two sections are in list form. The guide is mimeographed and loose-leaf bound with a paper cover. OBJECTIVES AND ACTIVITIES: General objectives for the entire program are outlined in the first half. More specific objectives are listed at the beginning of each of the two sections in the second half. Suggested activities are categorized according to grade level and specific objective tc be reached. Activity descriptions are general. INSTRUCTIONAL MATERIALS: No mention. STUDENT ASSESSMENT: No mention. (RT)

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CURRICULUM GUIDE
IN ENGLISH
K-12

Superintendent of Schools

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September, 1968

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PREFACE

Since the publication of North Haven's Curriculum in Written Expression in 1964, the need for a new curriculum incorporating all phases of the English program—not just written expression--has become more and more apparent. Like most academic subjects, the face of English has been changing dramatically in recent years, enough so that the term "the new English" has come into fairly common use. What the final shape of the new English will be is as yet uncertain, but the unmistakable trends point to the need for new attitudes, new energies, new techniques and goals.

The following curriculum guide in English K-12 is the result of two years of intensive work by a committee of teachers representing every school in the North Haven school system. It incorporates much of the recent thinking in the field and leaves the way open for even newer developments just on the horizon. As such it does not replace the earlier Curriculum in Written Expression but builds on it, borrows from it, and goes well beyond it. We expect, even hope, that this guide will need constant updating; and we can foresee the need for intensive revision in the near future to reflect the changing discoveries of the scholars and the changing needs of our students.

We wish to extend special thanks to James Gardner of Trinity College and Elizabeth Hahn of Southern Connecticut State College, for their most welcome help and encouragement during the preparation of this guide.

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A PHILOSOPHY

Man exists as a unique individual. The very fact of his unique being presumes certain questions about the meaning and worth of his being, then, lies behind all other questions. Everyone raises this question when he considers such matters as loneliness, suffering, sin, death, tragedy, evil, and when he seeks joy, happiness, comfort, love, beauty, goodness. These concerns are absolutes in that they enter into all men's lives, consciously or unconsciously, rationally or irrationally, no matter what the IQ or socio-economic background. In this respect, then, all men are created equal; all men share in these fundamental experiences.

The ultimate concern of education especially in a democracy, should be to make available to every individual, in terms that he can grasp at his level, the question of the meaning of being. As the Harvard Report of 1945 stated:

> The educational process falls short of its ideal unless it includes at each stage of maturity some continuing contact with liberal and humane studies. There is nothing new in such educational goals; what is new in this century in the United States is their application to a system of universal education. General education will perforce deal mainly with preparation for life in the broad sense of completeness as a human being, rather than in the narrower sense of competence in a particular lot.

All other goals-social, utilitarian, technological, vocational - are secondary; indeed, they make no sense if a man has not struggled with the basic meanings and values of his humanness.

A democratic society has the faith that the individual can, with guidance, struggle with the basic meanings and values of his humanness; in fact he must make that effort if he is truly to be human and to be an individual. In this

respect we must not, at any stage in the student's development, underestimate or distrust his capacity to think, to care, to learn to handle the complexities of human experience.

However, the truth which we as humans seek, can never be fully known. It is something for which we must constantly search by means of free and responsible inquiry. The American way was not designed to impose truth; nor, on the other hand, was it designed to ignore the enigmas involved in the search for truth. A democracy never is; it is always becoming. Its growth is necessarily based upon that search for truth than can go only with enlightened speculation and intelligent controversy about all areas of human experience. Part of the role of the public school is to encourage all its students to that search by challenging any retreat in banalities which offend few and stimulate none, by developing in each individual the intellectual maturity necessary for intelligent speculation, by fostering a human sensitivity and empathy for all aspects of the human condition. Public education must equip the individual to search into the corners of the deepest human concerns. As Whitehead has put it, "There is only one subject matter for education and that is Life in all its manifestations."

Each discipline in the curriculum can open up a new way of thinking, can offer a deeper insight into "Life in all its manifestations." English is perhaps the broadest discipline in this respect. An English teacher is first and last a teacher of language, a teacher of reading and writing. The air of the English teacher is to enlighten individuals about the capacities and the insufficiencies of language. But the capacities and insufficiencies of language are worth knowing only when they are relevant to the question of the meaning of

being, either directly or indirectly, when they contribute to one's understanding of life in all its manifestations. Literature is a reflection of human experience organized to suggest some vision, some insight, some meaning, out of the disparate terms of life as it is actually lived; and it does so in an immediate and dramatic way. A student should be reading in such a way that he experiences that drama, at first by a simple, visceral encounter, later adding a more complex analytic examination, to the end that he grasps that insight and makes it relevant to his perception of life, evaluating it, assimilating it, rejecting it. This is reading maturely; it demands an attitude toward life and literature that must be developed. It demands materials, old or new, to which a student can relate personally.

But reading, and the thoughts and insights implicit there, are not of much worth to an individual unless he can organize them. The thought has been provoked by what has been written; then it can be organized by one's own writing. Writing is a way of discussing, a way of thinking; it is a means of clarifying and communicating. Thus the written program stems directly from an ultimate concern with meaning. It is, of course, a skill, so that it demands knowledge of language structure, technique, grammar, and mechanics, as well as a sense of metaphor and rhythm and style. But inculcation of these skills is only a partial means to the end goals of the writing program; meaningful writing and thinking.

There is no strictly objective measurement for an individual's progress in such a program. A learning climate is provided wherein the individual hopefully unfolds to an ever increasing awareness of the subject as a whole--and specifically to an awareness of how language, in its many manifestations, contributes to his understanding of himself, of his relationship to others, of society, and of the cosmos.

scb
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HOW TO USE THIS CURRICULUM GUIDE

Teachers come to a curriculum guide with different expectations. Some expect to find an exact description of what someone wants them to do at their grade level. Some expect to find out how the program at one grade differs from that at the next grade. Some expect to find out what has been "covered" in earlier grades. And some merely want a quick and general overview of the whole program.

This curriculum guide will perhaps not completely satisfy any of these expectations, but it does bring together the community of ideas that should inform the classroom efforts of the teacher of English. In the final analysis, "curriculum" must be defined as "what goes on in the classroom"; this document is merely a guide for the making of the curriculum, which is written day by day in the scores of classrooms across North Haven,

The typical written "curriculum" in past years suffered from an ailment we might call "multitudinousness": the title for any grade level could very well have been "143 Things to Do with Students During the Year." What this guide attempts to do is to give some unity and direction to the many things English teachers do with their students. No curriculum should spell out exactly what is to be done in the English classroom; but it should define terms, suggest activities, clarify assumptions and attitudes, and state objectives. And it should leave teachers with the freedom--and the responsibility--to generate their own activities and put together a program especially suited to their own students.

Accordingly, this guide differs from the typical subject-matter guide by rejecting the notion of "coverage"; that is, in general it does <u>not</u> assume that there are certain skills, books, activities, which must be "covered" in

specific grades. The objectives listed in painstaking detail are objectives for all grades. The activities listed for meeting these objectives at each grade are only suggestions, and are included as much to clarify the objectives as to provide hints to the teacher for lesson plans; furthermore, suggestions listed for one grade could easily be adapted for another grade. The suggested activities are not an all-inclusive list of what is to be covered in that grade.

A quick glance at the guide reveals a surprising amount of emphasis given to defining the field of English and discussing assumptions and objectives, without reference to grade level. The obvious conclusion is that these matters are of great importance, to the teacher who will miss the comfort of having a guide spell out exactly what to do in the classroom, as well as to the teacher who prizes freedom to do as she wishes in the classroom. Understanding these broad matters of definition, assumptions, and objectives can help the teacher throw off the bounds of time-worn traditions: the tradition that English - grammer, for instance, or the traditional inability of English scholars to agree on just what English is. This guide is rather definite about what English is, and it attempts to clarify attitudes and objectives that depart from tradition.

The first task of the teacher seeking to use this guide, then, is to read the introductory material thoroughly, perhaps more than once, and discuss it with the supervisor and other teachers, so that it becomes almost "second nature." Although the guide allows a distinct measure of freedom in the English classroom, a teacher who is well grounded in these basic concerns will be more likely to plan classroom activities that make sense to students who pass from grade to grade in the North Haven system.

The second task of the teacher using this guide is to become familiar with the objectives, and, after understanding them thoroughly, plan the activities which are most appropriate for the students in her room. The teacher's professional assessment of her students' individual differences is most necessary at this point. This guide assumes that "meeting individual differences" means choosing those activities which meet each student at his level of development, regardless of which grade he is actually in. Space has been left in the "suggested activities" sections for teachers to write in their own suggestions.

The final task is to work toward the goal of an "open-ended" of "generative" curriculum. The "closed" curriculum prescribes and lists the requirements, assuming that once a student has met the requirements, he has served his term for the subject and may thereafter close his mind to it. This guide, on the other hand, assumes that what is done in the classroom should involve the student in a study that is relevant and inherently interesting to him, should open his mind, and should help him to generate new and unforeseen insights into the language he has been speaking for so long. Teachers must work to open lines of communication with colleagues, so that they all may share each other's thinking as well as each other's most creative lesson plans. There are relatively few suggestions for activities in this guide, when one considers all the creative ideas carried out in the classrooms of North Haven. When teachers are able to learn from other teachers, the curriculum--what goes on in the classroom--is continuously strengthened.

GENERAL GOALS OF THE ENGLISH PROGRAM

<u>After 13 years of study of English, a student should: Be able to write and speak in such a way that for his readers and listeners the "mechanics" do not detract from the sense.</u>

As the student develops his ability to write and speak effectively, he should continuously develop his facility with the conventions of mechanics underlying composition, so that the mechanics--the punctuation, spelling, and so on--do not impede the process of composition or hinder the sense of what he is saying. He must be aware that his audience requires him to employ his knowledge of the structure of the language and choose the appropriate level of usage.

<u>Be able to use the basic processes of thought necessary to carry out a sustained piece of composition, such that he is able to meet with justified confidence future situations requiring more complex kinds of thought.</u>

Generalization. The student must be taught the process of generalization: that is, how to evolve a single concept (general statement) from a group of specific details, and, conversely, how to deduce specific details from a general statement. He must be taught to distinguish between general statements and specific details. In the early grades, the student can find one word which describes the common characteristics among several separate objects. The middle-grade student can formulate a number of specific details which "add up to" a generalization, or can add up a number of specific details to make one sentence. In the upper grades, the student can express in one sentence what a number of paragraphs add up to, and can narrow down general statements so that they can cover only the details given.

Specificity. The student must be taught the importance of being specific, both in choice of details and in choice of words. He must learn to observe closely and describe what he observes. In the early grades he must be asked to describe objects and scenes that are before his eyes. In the later grades, if he is writing about literature, he must look carefully at all the evidence and choose the details from what is really there. If he is writing a paper not based on literature, he must draw his supporting details from actual events and observation of real things.

Order. The student must be taught that an order (other than "adding up") must be imposed on his arrangements of words, phrases, sentences, and paragraphs. He must discover the various methods of achieving order; for example, space, time, least or most, statement and examples, what it is and isn't, cause and effect, etc.

Metaphor. The student must be made aware of, and encouraged to use, metaphor, i.e., seeing two apparently dissimilar things as being somehow alike. For himself, the teacher should make a distinction between metaphor, just defined, and a metaphor, which is a rather elementary example of the whole process of metaphor involving the comparison of two things without using like or as. In the early grades the student can make up simple similes (comparisons using like or as), in which he tells how a given physical object is like another. In the later grades he should write more complicated similes defining something abstract in terms of something concrete (Eg., Caution is like____). He should also write metaphors (Eg., Happiness is_____). And finally he should write extended metaphors and analogies. At all

levels he should be encouraged to be original and to avoid cliches.

<u>Be aware that language has a life and vitality of its own, rather apart from (though related to) the "reality" it is supposed to represent.</u>

The student must recognize that a work of literature or a student composition signifies a serious intent on the part of the author through which he creates his own unique reality. The student must be aware that words are part of the author's system of language and that they acquire meaning through that system. The student must recognize that to understand the reality created by the author, he must be able to focus his attention on the internal structure of the work (the action of the plot, the import of the setting, the relationship of the characters, the coherent fabric of the work, and the purpose of the author) so that he can respond to the reality created through a system of language which is both literal and abstract.

<u>Be aware of how literature speaks to those concerns common to all humans, and how it is thereby relevant to him in his search for the meaning of his humanness.</u>

Through the literary experience the student comes to understand that literature, which includes dramatic productions on film, television, and the state, has something to say to every human being. He develops the kind of sensitivity which enables him to translate the "reality" of a specific work into his own experience, thereby enlarging and in some way enhancing his own particular ken. The student continuously develops his awareness that the literary experience, although uniquely personal, has a broader significance, one which is both specific and complex, encompassing the totality of the world in which he lives. Because literature speaks to man about the condition of man, it should delight and illuminate the student through his life, enhancing his emotional and intellectual development.

THE FIELD OF ENGLISH IN OUTLINE

The teacher of English is first and foremost a teacher of language. All activities in the classroom that fall under the heading of "English" derive in some way from this single concern.

The following outline of the field of English is an attempt to draw the boundaries for a subject matter area that is admittedly difficult to define. It is not meant to specify the way the subject should be taught or the way the field of English should look to the student who has completed 13 years of study of it. Rather it is a conceptual outline to help the teacher see the field as a whole and the parts of the whole. It does suggest that in spite of the varied activities carried out under the heading of English, English is in fact an integrated discipline. In actual practice, the teacher will find there is - and should be - considerable overlap of one section and another. Only occasionally will a teacher teach "Language as System" divorced from "Language in Action", and even then, the teacher will subsequently make appropriate connections.

I. Language as a System

  A. Grammar

II. Language in Action (Rhetoric)

  A. Composition

    1. Preparation: observation, thought, organization

    2. Mechanics: punctuation, capitalization, proofreading, editing, penmanship, paper format, spelling, etc.

B. Word Study

1. Vocabulary-building, synonyms, meanings etc.

2. History of the language

3. Spelling (structural analysis)

C. Usage

1. Appropriateness-levels of usage, dialects

2. Effectiveness

D. Language of Everyday Situations (Semantics)

III. Literature as a System

A. Genre: short stories, novels, poems, plays, biographies, etc.

B. Narrative patterns: irony, tragedy, comedy and romance

IV. Literature in Action

A. Reading and reacting to selections from all genres and patterns

THE FIELD OF ENGLISH IN DETAIL

Language as a System

This guide makes a sharp distinction between grammar and usage. Grammar deals with the structure of the language, the parts of the language, and the "rules" that regularly underlie the putting together of parts to form sentences. It is the grammar of the language that, say, a native Frenchman studies when he studies English. The speaker of English "knows" his grammar intuitively by the time he is 8, even though he cannot talk about it or call the parts by their appropriate names.

Usage, on the other hand, deals with the appropriateness or the inappropriateness of specific grammatical forms. Do we say "It is I" or 'It is me?" What about "ain't?" These are in the province of usage.

Often grammar and usage, as defined above, can be taught together; but they do not necessarily have to be. Usage can be taught to children who have little or no understanding of grammar. Teachers have traditionally felt the importance of making students aware of the grammar of the language - that is, those patterns and operations all native speakers follow when putting words together to form sentences. Knowing the system thoroughly is perhaps not so important as it seemed to be in past years; yet some exposure to the English grammatical system still has its place in the English classroom, both for its own sake, and for its application to other areas of English activity.

Recent advances in language study suggest that the prevailing concept of grammar - parts of speech, diagramming, moralistic prescriptions about what one can and can't say - needs drastic revison. The state of knowledge about grammar has not advanced to the point where we can say with certainty what kind of grammar should be taught, but it is not the kind of grammar in the layman's mind. Three basic types of grammar commend themselves:

the traditional Latin-based grammar, structural grammar, and the newer transformational-generative grammar. All have something to offer. Our position now is that teachers must, in the spirit of honest inquiry, experiment with these grammars and others, to find out which one, or which combination of grammars, is most useful. One day we perhaps can write a new chapter and institute a single grammatical system for study in the North Haven schools.

Whatever the grammar, teachers should, at least in their own thinking, separate grammar and usage. Again, grammar is concerned with the way language is, not with the way someone thinks it should be. It looks at what every native speaker does, with the purpose of seeing what operations he follows to put words into sentences. To carry out this purpose he must learn the names of certain parts and certain operations; however, the grammatical learning of students has in the past seldom gone beyond the stage of naming parts.

Teachers in the early grades should not be deceived into thinking that their job is to "teach the terms" so that at some later stage students will be able to use them for some worthwhile purpose. Terms should be introduced when appropriate, particularly after the concept represented by the term has been considered thoroughly in class. But at no time should the learning of terms become an end in itself.

There are two legitimate purposes for the teaching of grammar. One is its utilitarian value, as an aid to explaining usage distinctions and to improving writing. Research reveals no evidence that a knowledge of traditional grammar helps a student to write better. Yet most teachers can demonstrate some ways to use grammatical knowledge to aid in very specific

writing problems. The new grammars seem to promise more "carry over," and we need to experiment with such possibilities.

But the utilitarian value of grammar is by itself not enough to justify its inclusion in the curriculum. The study of grammar may be of value for its own sake. Since language is a uniquely human activity and common to all humans, it is reasonable that we should know as much as we can about the way it works. And the relationships and patterns revealed by grammar are a part of "the way it works".

Language in Action

This important section points to the need for studying the actual operation of language in a broad range of specific situations, from everyday oral situations to the writing of compositions. It even includes the study of vocabulary and spelling, which may initially consider words in isolation but subsequently in "action" situations. It will obviously overlap with the "Literature" action, since a major part of literature study is the examination of the language an author chooses for his particular situation. The study of usage is included under this heading since usage depends on the situation: what is appropriate usage in one situation may not be appropriate in another.

Underlying this section is the assumption that language is an ever-fascinating, wondrous human activity which, in its elusiveness, its changeability, its limitless possibilities, should be a source of curiosity and delight for students of any age. Moreover, any kind of language situation that exists in real life may be the object of study in the classroom - not just the artificial situations that seem to exist in many language - arts texts. Jokes, TV commercials, social greetings, puns, riddles, parent-child

conversations, teachers' report card comments - the list is endless - are real-life language situations which ought to be scrutinized, wondered at, picked apart in the English classroom. The object is a kind of "quizzicality" toward language, a curiosity about how it works (why, for instance, do jokes often come in 3's - the American, the Englishman, and the Italian?), an understanding of the assumptions underlying people's questions and statements, an awareness of the distinction between language and the reality it attempts to describe.

Perhaps the teacher's job in this connection is to raise questions rather than answer them; similarly, the student's attempt to answer them is more valuable than the answers he derives.

The composition program lies at the heart of the study of "language in action." All composition begins with the student's ideas, and through the process of composition a student should learn:

To order experiences, to crystallize thinking about these experiences

To express personality, feelings, fancies

To communicate with others[1]

The importance of the first of these three objectives cannot be stressed enough. We are sometimes faced with the question, why place so much emphasis on composition, when the student will after graduation do very little of what we call written or oral composition. The justification is that the effort of putting a thought into words is the best way for a student to discover what he wants to say, that a thought is clarified or even formed by the act of writing. Asking a student to do oral or written composition, then, should help him to make sense of the world around him, to identify

[1] Curriculum in Written Expression (North Haven, Connecticut: Board of Education, 1964), p.5.

his relationship to that world. No higher purpose can be ascribed to the teaching of composition.

To achieve the ordering of his experiences the student must increase his capacity for accurately observing the world around him. He must be able to record his reactions, understand his experiences, and base his conclusions upon his observations. It is vital that the student learn to select, interpret, and order information and ideas so that he can crystallize his thinking about his experiences.

Thus, what goes on in the student's mind before and while he does oral and written composition is fully as important as the finished product. But this does not deny the importance of improving the student's ability to communicate his ideas and experiences. For one thing, he cannot be sure that he understands his own thoughts until he has successfully communicated them to others. And of course he looks to his instruction in English to provide him with the composition skills to communicate in the many academic and social situations encountered in life. He needs to develop, through a wide variety of experiences, the sensitivity necessary for variety and precision in choosing words, and the ability to convey his intended emphasis by a conscious purposeful choosing of words. He must further develop the sensitivity necessary for recognizing that there is an inherent relationship between content and structure and must be able to discover the structure inherent in the ideas he wishes to express.

In order to commmnicate his ideas to others in a lucid, orderly manner, the student must choose topics for composition which grow out of his personal observations, experience, and convictions. He should be encouraged to focus on a central idea which is a formulation of his personal judgment arrived at through a process of critical thinking. The student is encouraged to support his central idea through illustration, documentation, and specific detail in order to achieve coherence.

The mechanics of writing -- the punctuation, spelling, appropriate usage, and the like poses a particular problem to the teacher. If composition is to provide the student with the opportunity to clarify his own thoughts, too great a concern with mechanics or correct form can easily become a serious obstacle. All too easily, the teacher can unintentionally insinuate in the student's mind the notion that "it's not what you say, it's how you punctuate it that counts." Every child has his own thoughts, his own things to say; the teacher's job is to encourage him by word and deed to express them without undue fear of reprisal by red pencil. At the same time, we still feel that the student should be taught to write in such a way that ultimately his writing is, as far as possible, free of mechanical errors. Obviously the teacher must achieve that delicate balance between emphasis on "content" and "form". There is no prescribed way of accomplishing this feat; but it is each teacher's responsibility to work out his own method and avoid the pitfalls of overemphasis.

It perhaps goes without saying that the English teacher has a responsibility to help students enrich their vocabulary. But experienced teachers have discovered that the best way to do it is to create an interest in words for their own sake. Playing with words, seeing how words affect contexts, taking words apart and putting them together, looking at the shape of words: all these techniques and many others help create the kind of atmosphere where students will increase their own vocabulary, will become more concerned with their spelling.

The teaching of usage entails one of the most significant charges of teachers' attitudes. In spite of the solid tradition most of us were brought up in, we can no longer consider ourselves as guardians of the purity of language, as judge and jury commissioned to "hold the line" against the

insidious influence of "bad English." In fact, we believe that a teacher has no right to label a particular usage as "good" or "bad," "correct" or "incorrect." There are all kinds of situations when language is used: in the halls, on the playground, in a student-teacher private conference, in a formal composition. In each situation some usages are appropriate, others are not. In a formal composition it is perhaps not appropriate to say, "He laid down for a while," but by the same token it is not generally appropriate to say "It is I" on the playground.

This does not mean the teacher must abdicate his responsibility to teach what used to be called "correct grammar," it does mean that the teacher must recognize that the formal language we expect in written composition is but one of the many language situations - an important one, none the less, which has specific imperatives of appropriateness.

Usage is more than just the study of what is appropriate or inappropriate in specific language situations. It also includes what is <u>effective</u> in specific language situations. Every teacher has read compositions or heard reports in which the language is appropriate - it would not offend, there are no "errors," but it is dull, flat - in a word, ineffective. Any language act is a sequence of choices which the speaker or writer makes; the student must be aware of the range of approximate choices available to him, so that he may pick the one <u>most</u> suited to his particular purposes.

The study of semantics is becoming an increasingly important part of the sound English program. Its concern with the way meaning is communicated and the dangers of misuse of language seem to be particularly pertinent in an age when we are barraged with language through the mass media. Evans and Walker[1] have outlined the fundamentals of semantics:

[1]William H. Evans and Jerry L. Wallner, <u>New Trends in the Teaching of English in Secondary Schools</u> (Chicago: Rand McNally & Co., 1966), p 69.

> The basic concept is that language is an arbitrary set of symbols which, by agreement of the people who use them, convey meaning. Another is that the meaning which is communicated is affected by the experiences of the sender and receiver, their relationship to each other, and the context in which the communication takes place. Connotation and denotation are also stressed, as is metaphor. Abstraction and levels of abstractions are included, too, as important concepts. Heavy emphasis is given to the student's knowing report from inference and being able to distinguish statements of desire from statements of fact, statements of opinion from statements of fact, and statements of objective description from statements of personal response. A basic concept a student should understand is the relationship between the word and the thing it represents.

A formal study of semantics probably must wait until the junior high school years. Yet certain basic concepts, such as connotation, denotation, and metaphor, can be considered in the very early grades; and even the other concepts can be experimented with by lower-grade teachers.

Literature as a System:

The "system" of literature is not as clearly systematic as that of the system of grammar. As used here, the system of literature refers to those categories into which we can fit every specific work of literature. These may be genre categories (drama, short story, fable, poetry, etc.), categories narrative patterns (romance, tragedy, etc.), and others. The object is not so much to enable students to make broad generalizations about the categories of literature, but to enable them to apply their knowledge of a category to the reading of a specific work of literature.

This section, along with the "Language as a System" section, represents the most experimental areas of the curriculum. Traditionally English teachers have seen the system of literature as a collection of literary types - poems, short stories, biographies, and the like. As they have taught individual poems, they have in some sense been teaching "poetry" - what distinguishes poetry from other types, what traditions and expectations we recognize in poetry. The teaching pattern is usually inductive first, then deductive: the student reads say, some specific poems, or he has them read to him; then he is led to some conclusions about poetry in general; finally he applies these generalizations to his encounters with new poems. And the process is repeated over and over, with each literary type.

Scholars have lately been discovering other equally effective ways of systematizing or categorizing literature than simply by literary types or genres. The most promising at this stage seems to Northrop Frye's narrative patterns - romance, irony, tragedy, and comedy. He sees all literature, regardless of genre, as falling in one of these 4 modes. This system deserves consideration and experimentation in the classroom. The object again is not to enable students to categorize literature, but to provide them with another lens for examining individual works they encounter. To cite one example: The writer of a tragedy draws on the whole tradition of tragedy when he writes; the student reading a tragedy will, if he compares it with all the tragedies he has read (or even seen on TV), finds himself raising all sorts of questions which will involve him more deeply and seriously in his reading.

In the elementary grades, teachers should not overemphasize these categories. They should be aware that these categories exist, should make sure that students read extensively in as many as is appropriate, and should <u>begin</u> to talk about categories without worrying very much about terms, names, and the like. The

categories of narrative patterns probably should not be taught formally until junior high school, since most of the works taught in elementary grades follow only the romance pattern.

Literature in Action

Specific works of literature are special and highly developed examples of "language in action." All three of the preceding sections of this outline come together here: the writer of any work has used the grammatical system of English; his work is a specific language situation with its own thought, word usage, and style; and he has "played off" his work against all the other works in that particular category of the literature system. Just as section 2 of this outline is more important than section 1, so is section 4 more important than section 3. Only by providing the student with an opportunity to enjoy a wide variety of specific works of literature can we help him to increase his ability to respond to it effectively. "Literature" here includes not only the written literature, but films, TV programs, plays, and the like.

Two assumptions underlie this section. The first is that good literature is a special case of "language in action" - special in that the writer has expertly marshalled the resources of language to create his own world, a world which mirrors the real world but is still a world of language. The way good literature orders experience can and should be a source of delight to the student, not merely in the sense of giving him a warm feeling inside, but the more profound delight we all experience when we are fully aware of order.

The second assumption is that good literature is relevant; it somehow speaks to the individual, by satisfying his curiosity and imagination, by showing him the potentialities of human beings, by helping him understand the universal human concerns of love, hate, joy, wonder, intolerance, loneliness, and the like. The way to teach literature, then, is to exploit this

point of contact between literature and the concerns of students. This does not mean that teachers should teach their students to find a moral lesson in literature, this kind of teacher is as destructive as the teacher who "gushes" over everything in literature. The delight in literature comes when we find it deals with real life, not when we find it tells us how to live our lives.

The central thrust of the teaching of literature is to enable the student to read fully and well. Though this ability is difficult to define, we know some of the important means of achieving it. First, he must be taught to read closely: to be alert to all the clues given by the author, to be aware of the effect of the author's particular choice of words, to bring to bear all he knows about other similar kinds of writing. Accordingly, he must read extensively, both in and out of class, from quality literature. And the more he reads, the more he should talk about what he reads. In the early grades, the "talk about" should be kept to a minimum, particularly if it seems to interfere with the enjoyment of literature. As he progresses into the intermediate grades, he should be encouraged to talk more, to look back over a literary experience to see why he enjoyed it, what made it have some effect on him. At any stage, he must come to feel that his talking about literature enhances his delight, not spoils it for him. The art of teaching literature is, in part, achieving this delicate balance. For instance, teachers need to consider whether book reports take the joy out of reading and are assigned only to check up on the student. We want our students to develop familiarity and confidence with literature and derive enough pleasure from it that they will want to continue having literary experiences, in any form, throughout life.

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LANGUAGE IN ACTION: OBJECTIVES AND SUGGESTED ACTIVITIES

Objective 1: To enrich the speaking and writing vocabulary.

Objective 2: To develop the ability to evolve general concepts from individual details and conversely to deduce specific ideas from generalizations.

Objective 3: To understand the necessity for order in expression of ideas and the various methods of achieving order.

Objective 4: To be aware that there is a conscious choosing of words and structures which effectively convey an intended purpose.

Objective 5: To develop the ability to observe the conventions of mechanics of composition.

Objective 6: To develop an understanding that levels of usage exist, that each level has an appropriate and effective use, and that these levels change.

Objective 7: To develop the ability to abstract similarities from two seemingly dissimilar things. (Metaphor)

Objective 8: To promote a "quizzicality" about everyday language situations.

Language in Action: Objectives and Suggested Activities

OBJECTIVE 1: TO ENRICH THE SPEAKING AND WRITING VOCABULARY

Activities:
Kindergarten:

Field trips

Discussions

Read stories

Activities:
Grade 1

Understand meanings and use of words gained through experience

Community Resource visitors

Keep folders of facts and new words on one subject (eg. Science folder of the week)

Activities:
Grade 2

Learn new words gained through reading and experience

Grasp new meanings and uses for known words

Activities:
Grade 3

Choose vivid describing words and action words to convey sense and impressions

Language in Action: Objectives and Suggested Activities

OBJECTIVE 1: TO ENRICH THE SPEAKING AND WRITING VOCABULARY

Activities:
Grade 4

Dictionary work

Games

Choose appropriate meaning of words

Analyze rhyming words in peotry

Substitute words in sentences

Alphabet games - "I went to market and bought ..."
"I see a ..."

Activities:
Grade 5

Choose words to express exact meanings

Replace overworked words with synonyms

Examine poetic expression

Master meanings of common homonyms

Activities:
Grade 6

Interpret words through context

Investigate how words are built

Discuss history of our language

Language in Action: Objectives and Suggested Activities

OBJECTIVE 1: TO ENRICH THE SPEAKING AND WRITING VOCABULARY

Activities:
Grade 7

Discuss word etymology

Discuss denotative and connotative values of words

Activities:
Grade 8

Increase vocabulary through literature study

Recognize multiple meanings of words

Language in Action: Objectives and Suggested Activities

OBJECTIVE 1: TO ENRICH THE SPEAKING AND WRITING VOCABULARY

Activities:
Grade 9 — Words encountered in novels

Activities:
Grade 10 — Words encountered in novels

Shakesperean vocabulary

Poetic use of words

Style and word choice in an author

Activities:
Grade 11 — Independent study of word lists in preparation for college boards

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Activities:
Grade 12 — Words encountered in specific fields of the senior electives

Language in Action: Objectives and Suggested Activities

OBJECTIVE 2: TO DEVELOP THE ABILITY TO EVOLVE GENERAL CONCEPTS FROM INDIVIDUAL DETAILS AND CONVERSELY TO DEDUCE SPECIFIC IDEAS FROM GENERALIZATIONS

Activities:
Kindergarten

Dictate stories relating to specific experiences.

Activities:
Grade 1

Write a story on a given title

Evolve titles from stories read.

Categorize, e.g. pets, toys, plants

Activities:
Grade 2

Write stories about specific topics

Given a general category, list specific items, e.g.
hat - name various kinds of hats.

Activities:
Grade 3

Write paragraphs with the instruction to restrict each to a single topic

Given a general verb, list more specific synonymns; e.g.;
eat - munch, gobble, chomp, nibble

Language in Action: Objectives and Suggested Activities

OBJECTIVE 2: TO DEVELOP THE ABILITY TO EVOLVE GENERAL CONCEPTS FROM INDIVIDUAL DETAILS AND CONVERSELY TO DEDUCE SPECIFIC IDEAS FROM GENERALIZATIONS

Activities:
Grade 4

Find topic sentences in paragraphs.

Outline ideas from a given talk

Prepare an outline and give a report

Activities:
Grade 5

Discuss a problem or question in order to reach a conclusion

Plan a list of questions to be raised in preparation for a study

Find data on a specific topic or question

Activities:
Grade 6

Gather data on a specific concept

Give data from a specific concept

Language in Action : Objectives and Suggested Activities

OBJECTIVE 2:	TO DEVELOP THE ABILITY TO EVOLVE GENERAL CONCEPTS FROM INDIVIDUAL DETAILS AND CONVERSELY TO DEDUCE SPECIFIC IDEAS FROM GENERALIZATIONS
Activities: Grade 7	Develop a paragraph in which a point of view is expressed, a procedure is explained, or a scene is described through supporting details
Activities: Grade 8	Develop a paragraph in which a conclusion is expressed as a result of having gathered and examined evidence

Language in Action: Objectives and Suggested Activities

OBJECTIVE 2: TO DEVELOP THE ABILITY TO EVOLVE GENERAL CONCEPTS FROM INDIVIDUAL DETAILS AND CONVERSELY TO DEDUCE SPECIFIC IDEAS FROM GENERALIZATIONS

Activities:
Grade 9

Generalize about one aspect of a literary work (plot, characterization, etc.) by looking at its parts

Use references to the text in papers on literature

Activities:
Grade 10

Add up the elements of a short story (plot, characterization, style, etc.) to see how they contribute to the theme

Prove a point about literature adequately by sufficient reference to the text

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Activities:
Grade 11

Examine professionally-written essays to see how the author generalizes and specifies.

Write papers which make generalizations about several works of literature

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Activities:
Grade 12

Application and refinement of the processes to the specific area of the senior elective

Language in Action: Objectives and Suggested Activities

OBJECTIVE 3: TO UNDERSTAND THE NECESSITY FOR ORDER IN EXPRESSION OF IDEAS AND THE VARIOUS METHODS OF ACHIEVING ORDER

Activities:

Kindergarten	Dramatization
	Show and tell
	Follow directions

Activities:

Grade 1	Plan for an event
	Arrange facts or ideas in time sequence
	Follow directions correctly
	Class movie box

Activities:

Grade 2	Answer questions pertinently
	Folow oral and written directions correctly

Activities:

Grade 3	Relate the events in a story in proper sequence

Language in Action: Objectives and Suggested Activities

OBJECTIVE 3: TO UNDERSTAND THE NECESSITY FOR ORDER IN EXPRESSION OF IDEAS AND THE VARIOUS METHODS OF ACHIEVING ORDER

Activities:
Grade 4

Present a skit about a specific topic doing everything in reverse order

Use a story from basic reader - list events in order - Use for flannel board story

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Activities:
Grade 5

Outline a story to be told, a report, etc.

Debate - (Revolutionary War, Civil War, Current Issues)

Analyze speeches

Activities:
Grade 6

Make an outline in preparation for a report, talk or original story

Time order

Cause and effect

Directions

Develop a line of reasoning leading to an argument

Language in Action: Objectives and Suggested Activities

OBJECTIVE 3: TO UNDERSTAND THE NECESSITY FOR ORDER IN EXPRESSION OF IDEAS AND THE VARIOUS METHODS OF ACHIEVING ORDER

Activities:

Grade 7	Write paragraphs which afford the opportunity to arrange supporting details in chronological order, spatial order and order of importance

Activities:

Grade 8	Refinement of the process in grade eight

Language in Action: Objectives and Suggested Activities

OBJECTIVE 3: TO UNDERSTAND THE NECESSITY FOR ORDER IN EXPRESSION OF IDEAS AND THE VARIOUS METHODS OF ACHIEVING ORDER

Activities:
Grade 9

Demonstrate the function of controlling ideas by having students write different possible controlling ideas for the same set of facts

Demonstrate how controlling ideas partially pre-determine order

Break a composition idea into sub-parts

Activities:
Grade 10

Discover the structure in an about-to-be written composition

Look at professionally written beginnings and conclusions

Fit a pre-concerned order to subject matter

Activities:
Grade 11

Teach the process of setting up a straw man and knocking it down

Examine professionally-written essays to see how the author organizes

Activities:
Grade 12

Refinement of the processes and application to the specific areas of the senior electives

Language in Action: Objectives and Suggested Activities

OBJECTIVE 4: TO BE AWARE THAT THERE IS A CONSCIOUS CHOOSING OF WORDS AND STRUCTURES WHICH EFFECTIVELY CONVEY AN INTENDED PURPOSE

Activities:
Kindergarten

Dictation of an experience story

Poems

Activities:
Grade 1

Formulate sentences to convey an idea

Write simple stories and poems

Learn "question" vs. "statement"

Make lists and catagorize

Activities:
Grade 2

Create stories and poems

Write different kinds of sentences

Thank you notes and invitations

Activities:
Grade 3

Letter writing

Book Reports (simple)

News Stories

Simple Outline

Paragraphing

Language in Action: Objectives and Suggested Activities

OBJECTIVE 4: TO BE AWARE THAT THERE IS A CONSCIOUS CHOOSING OF WORDS AND STRUCTURES WHICH EFFECTIVELY CONVEY AN INTENDED PURPOSE

Activities:
Grade 4

Refine outlining skills

Class diaries

Brief reports in many subject areas

Original short story

Story box - for voluntary contributions
using all senses

Descriptions - shape, size, color
What is your favorite color
"What is Pink?" by Christina Rossetti
Choose color - collect pictures

Activities:
Grade 5

Note taking

Reporting based on outlining and notes

Write stories (myth) folk tales, mystery etc

Minutes of meeting

Rewrite a school menu for a fancy restaurant

Activities:
Grade 6

Magazine articles

Autobiographies

Descriptions

Scripts

Ballads

Book reviews

Language in Action: Objectives and Suggested Activities

OBJECTIVE 4: TO BE AWARE THAT THERE IS A CONSCIOUS CHOOSING OF WORDS AND STRUCTURES WHICH EFFECTIVELY CONVEY AN INTENDED PURPOSE

Activities:

Grade 7	Develop an awareness of an author's style through close examination of a primary source

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Activities:

Grade 8	Provide opportunities for experimentation in emulating a specific author's style

Language in Action: Objectives and Suggested Activities

OBJECTIVE 4: TO BE AWARE THAT THERE IS A CONSCIOUS CHOOSING OF WORDS AND STRUCTURES WHICH EFFECTIVELY CONVEY AN INTENDED PURPOSE

Activities:
Grade 9

Euphemisms
Write Poetry

Rewrite compositions

Activities:
Grade 10

Teacher rewrites professional writing to make it blander; asks students to rewrite the rewrite, then compare with the original

Examination of worksheets of professional authors

Close reading of small segments of literary works

Activities:
Grade 11

Ditto student compositions and analyze for word choice

Take a composition, change the purpose, and see what words and phrases need to be changed as a result

Examine political speeches

Activities:
Grade 12

Refinement of the process and application to the specific areas of the senior electives

Language in Action: Objectives and Suggested Activities

OBJECTIVE 5: TO DEVELOP THE ABILITY TO OBSERVE THE CONVENTIONS OF MECHANICS OF COMPOSITION

Activities:
Kindergarten — Recognition of capital letters, periods, question marks

Activities:
Grade 1 — Capital letters: beginning of sentence, proper names pronoun I

Period, Question Mark

Spelling

Activities:
Grade 2 — Capital letters: days of week, months, Mr., Mrs., Miss

Comma

Spelling

Activities:
Grade 3 — Capital letters: geographical locations, holidays

Indenting

Abbreviations

Apostrophe in contractions and possessives

Comma after greeting, closing, address, date

Spelling

Language in Action: Objectives and Suggested Activities

OBJECTIVE 5: TO DEVELOP THE ABILITY TO OBSERVE THE CONVENTIONS OF MECHANICS OF COMPOSITION

Activities:
Grade 4

Capital letters - topics in outlines, titles before names, literary titles

Period - numbers in a list or outline

Comma in a sentence, including a quotation

Apostrophe

Colon

Activities:
Grade 5

Capitalization - organizations, quotations

Comma - separate parts of sentences

Dictionary

Spelling

Activities:
Grade 6

Use punctuation correctly

Use capitals in their proper places

Proofread and edit

Penmanship

Spelling

Language in Action: Objectives and Suggested Activities

OBJECTIVE 5: TO DEVELOP THE ABILITY TO OBSERVE THE CONVENTIONS OF MEHCANICS OF COMPOSITION

Activities:

Grade 7 — Review of conventions of capitalization and punctuation including the use of the semicolon, dash, etc.

Activities:

Grade 8 — Refinement of the process in grade eight

Language in Action: Objectives and Suggested Activities

OBJECTIVE 5: TO DEVELOP THE ABILITY TO OBSERVE THE CONVENTIONS OF MECHANICS OF COMPOSITION

Activities:
Grade 9 — Instruction where needed, as indicated by student compositions

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Activities:
Grade 10 — Instruction where needed, as indicated by student compositions

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Activities:
Grade 11 — Instruction where needed, as indicated by student compositions

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Activities:
Grade 12 — Instruction where needed, as indicated by student compositions

Language in Action: Objectives and Suggested Activities

OBJECTIVE 6: TO DEVELOP AN UNDERSTANDING THAT LEVELS OF USAGE EXIST, THAT EACH LEVEL HAS AN APPROPRIATE AND EFFECTIVE USE, AND THAT THESE LEVELS CHANGE

Activities:
Kindergarten

Encourage appropriate use of words through oral correction and example

Activities:
Grade 1

Discourage use of commonly misused word forms

Read "Brer Rabbit"

Activities:
Grade 2

Read "Lassie Come Home", noting Scottish dialect

Activities:
Grade 3

Verbalize
Social Requests at different levels
Such as, announcing dinner:
"Chow time", "Dinner is served", etc.

Use voice to give meaning and emphasis

Language in Action: Objectives and Suggested Activities

OBJECTIVE 6: TO DEVELOP AN UNDERSTANDING THAT LEVELS OF USAGE EXIST, THAT EACH LEVEL HAS AN APPROPRIATE AND EFFECTIVE USE, AND THAT THESE LEVELS CHANGE

Activities:
Grade 4

Discuss words and phrases that have changed their level of meaning: square, bread, cool, etc.

Activities:
Grade 5

Write same type of letter (e.g. a thank-you letter) to: a friend, a relative, a businessman

Discuss oral language in different situations: playground vs classroom

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Activities:
Grade 6

Use cartoons that mix levels of usage

Recognize geographic uses of words, e.g. soda: pop, tonic, dope, etc.

Language in Action: Objectives and Suggested Activities

OBJECTIVE 6: TO DEVELOP AN UNDERSTANDING THAT LEVELS OF USAGE EXIST, THAT EACH LEVEL HAS AN APPROPRIATE AND EFFECTIVE USE, AND THAT THESE LEVELS CHANGE

Activities:

Grade 7

Call attention to appropriate levels of usage through the writing of dialogue

Analyze purpose of and methods used in advertising

Activities:

Grade 8

Recognize that an author adapts the language in order to achieve his purpose

Language in Action: Objectives and Suggested Activities

OBJECTIVE 6: TO DEVELOP AN UNDERSTANDING THAT LEVELS OF USAGE EXIST, THAT EACH LEVEL HAS AN APPROPRIATE AND EFFECTIVE USE, AND THAT THESE LEVELS CHANGE

Activities:
Grade 9

Write dialogue for a short story

Examination of teen-age slang, now and 10 years ago

Compare levels of usage in other languages

Activities:
Grade 10

Write a letter to the editor (New York Times, New York Daily News, New Haven Register)

Intentional use of sub-standard English in a formal paper for effect

Root out inappropriate diction in formal writing

Activities:
Grade 11

Close examination of the language of Huck and Jim in Huck Finn

Figurative use of words

Activities:
Grade 12

Refinement of the process and application to the specific areas of the English senior electives

Language in Action: Objectives and Suggested Activities

OBJECTIVE 7: TO DEVELOP THE ABILITY TO ABSTRACT SIMILARITIES FROM TWO SEEMINGLY DISSIMILAR THINGS (METAPHOR)

Activities:

Kindergarten

Describe things through comparisons e.g. a rabbit's ears are like warm cardboard

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Activities:

Grade 1

Describe articles by telling what they look like, such as, "Snow looks like a white blanket."

Apply human characteristics to inanimate objects, e.g. a hairy coconut

"What is Pink" - Christina Rossetti

Activities:

Grade 2

Describe articles strictly by touch ("What does it feel like?") e.g. articles in a paper bag

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Activities:

Grace 3

Write comparisons using "as" or "like"

Language in Action: Objectives and Suggested Activities

OBJECTIVE 7: TO DEVELOP THE ABILITY TO ABSTRACT SIMILARITIES FROM TWO SEEMINGLY DISSIMILAR THINGS (METAPHOR)

Activities:
Grade 4

Rewrite cliche's, such as "Cool as a _____."
(without using "cucumber")

Activities:
Grade 5

"Silver" - Walter de la Mare
"Fog" - Carl Sandburg

Activities:
Grade 6

Write Haiku

Write simple metaphors, such as,
"Happiness is ....."

Language in Action: Objectives and Suggested Activities

OBJECTIVE 7: TO DEVELOP THE ABILITY TO ABSTRACT SIMILARITIES FROM TWO SEEMINGLY DISSIMILAR THINGS (METAPHOR)

Activities:

Grade 7

Recognize the poetic devices of simile and metaphor

Recognize relationships and write analagies

Activities:

Grade 8

Extend the concept of metaphor through the study of the short story

Language in Action: Objectives and Suggested Activities

OBJECTIVE 7: TO DEVELOP THE ABILITY TO ABSTRACT SIMILARITIES FROM TWO SEEMINGLY DISSIMILAR THINGS (METAPHOR)

Activities: Grade 9	Write a simple comparison paper
Activities: Grade 10	Write an analogy paper Write a poem which develops an implicit comparison Discover metaphor in literature
Activities: Grade 11	Examine microcosm in literature (as in Moby Dick)
Activities: Grade 12	Refinement of the process and application to the specific areas of the senior electives

Language in Action: Objectives and Suggested Activities

OBJECTIVE 8: TO PROMOTE A "QUIZZICALITY" ABOUT EVERY-DAY LANGUAGE SITUATIONS

Activities:
Kindergarten — Word coinage: sneakers - icknees; milk - mook; hamburger - hungaboo

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Activities:
Grade 1 — Familiar expressions: It's raining cats and dogs

Go fly a kite

Activities:
Grade 2 — Riddles; connotations - head: of lettuce
of the line
of a dog

Activities:
Grade 3 — Connotation and denotation; puns

Create original valentines: "Peas" be my valentine!

Language in Action: Objectives and Suggested Activities:

OBJECTIVE 8: TO PROMOTE A "QUIZZICALITY" ABOUT EVERY-DAY LANGUAGE SITUATIONS

Activities:
Grade 4

Billboards and signs; jokes, emotionally loaded words

Write commercials

Poems - by Kipling, Lear, etc.

Activities:
Grade 5

Sarcasm, slang, social greeting, emotional language

Activities:
Grade 6

Ads, name-calling, separating reality from verbal fiction
(She's pleasingly plump: she's stout: she's fat)

Language in Action: Objectives and Suggested Activities:

OBJECTIVE 8: TO PROMOTE A "QUIZZICALITY" ABOUT EVERY-DAY LANGUAGE SITUATIONS

Activities:
Grade 7 — Stimulate a curiosity about unusual abbreviations, connotative as opposed to denotative value of words and phrases, and historical changes in the meaning of individual words

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Activities:
Grade 8 — Refinement of the process in grade eight

Language in Action: Objectives and Suggested Activities:

OBJECTIVE 8: TO PROMOTE A "QUIZZICALITY" ABOUT EVERY-DAY LANGUAGE SITUATIONS

Activities:
Grade 9

Surface structure and deep structure

Study cliches - why people use them, what they accomplish

Activities:
Grade 10

Ritual as a "language" situation

Examine assumptions behind personal observations

Distinguish words and things

Activities:
Grade 11

Study the process of abstraction

The meaning of big abstractions, e.g. democracy, freedom, etc.

Activities:
Grade 12

Refinement of the process and application to the specific areas of the senior electives

LITERATURE IN ACTION: OBJECTIVES AND SUGGESTED ACTIVITIES

Objective 1: To enrich literary experiences.

Objective 2: To develop the ability to read closely in order to discover the relationship of the parts to the whole

Objective 3: To encourage the student to respond emotionally and intellectually to a literary work as it relates to humanity.

Literature in Action: Objectives and Suggested Activities

OBJECTIVE 1: TO ENRICH LITERARY EXPERIENCES

Activities:
Kindergarten

Listen to a wide variety of literary types with many pictures i.e. poetry, Mother Goose, fable, fairy tale etc.

Film Strips in literature

Activities:
Grade 1

Continue to listen to a more extensive variety of literary works - fewer pictures, longer works, riddle books etc.

Film strips in literature

Recorded stories

Choral Speaking

Activities:
Grade 2

Listen to more complex works

Film strips in literature

Recorded stories

Choral Speaking

Activities:
Grade 3

Experience many and varied kinds of literature for independent reading

Recordings

Films

Choral Speaking

Literature in Action: Objectives and Suggested Activities

OBJECTIVE 1: TO ENRICH LITERARY EXPERIENCES

Activities: Grade 4	Read more independently with unlimited access to school and classroom libraries
Activities: Grade 5	Indulge in "reading kicks" such as baseball stories, war stories, etc. Biographies of American Heroes
Activities: Grade 6	Introduction to the novel and short story Biographies of World Heroes

Literature in Action: Objectives and Suggested Activities

OBJECTIVE 1: TO ENRICH LITERARY EXPERIENCES

Activities:
Grade 7

Begin to read and discuss short stories and novels

Feature length films

Attend legitimate stage productions

Activities:
Grade 8

Read and discuss novels, poetry and short stories

Feature length films

Choral speaking

Attend legitimate stage productions

Literature in Action: Objectives and Suggested Activities

OBJECTIVE 1: TO ENRICH LITERARY EXPERIENCES

Activities:

Grade 9

Readings in all literary genres
Introduction to Shakespeare
Romance narrative pattern

Activities:

Grade 10

Readings in all literary genres
Individual outside reading programs
Special emphasis on the short story
Introduction to tragedy

Activities:

Grade 11

Readings from major authors
Literature in a historical context
Film Study
Tragedy and Comedy

Activities:

Grade 12

Special readings related to senior electives

Literature in Action: Objectives and Suggested Activities

OBJECTIVE 2: TO DEVELOP THE ABILITY TO READ CLOSELY IN ORDER TO DISCOVER THE RELATIONSHIP OF THE PARTS TO THE WHOLE

Activities:

Kindergarten — Listen to uncover the moral of a story i.e. Aesop's Fables

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Activities:

Grade 1 — Listen to uncover relationships in a story, i.e. character relationships

"Write" a script illustrating an original story - i.e. puppet show, shadow play, etc.

Activities:

Grade 2 — Listen to discover relationships between characters and how they function within the action of the work

Discover similarities through multiple readings of specific types of literature, i.e. in fables, animal talk and there is a moral

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Activities:

Grade 3 — Compare and recognize similarities through the reading of different types of literature

Literature in Action: Objectives and Suggested Activities

OBJECTIVE 2: TO DEVELOP THE ABILITY TO READ CLOSELY IN ORDER TO DISCOVER THE RELATIONSHIP OF THE PARTS OF THE WHOLE

Activities:
Grade 4 — Trace the development of the action of a story

Activities:
Grade 5 — Continue to trace the action of a story and recognize the role of the setting in a given work

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Activities:
Grade 6 — Recognize the importance of the setting of a novel and the devices used in moving the action

Literature in Action: Objectives and Suggested Activities

OBJECTIVE 2: TO DEVELOP THE ABILITY TO READ CLOSELY IN ORDER TO DISCOVER THE RELATIONSHIP OF THE PARTS OF THE WHOLE

Activities:

Grade 7

Recognize literary devices used to develop: character, setting, mood and plot

Begin to recognize symbols

Activities:

Grade 8

Recognize literary devices used to illuminate interplay of characters, set the tone of a work and move the action of the plot

Continued recognition of symbolism and introduction to extended metaphors

Literature in Action: Objectives and Suggested Activities

OBJECTIVE 2: TO DEVELOP THE ABILITY TO READ CLOSELY IN ORDER TO DISCOVER THE RELATIONSHIP OF THE PARTS OF THE WOLE

Activities:

Grade 9

Detailed study of the language of poetry
Revelation of character in fiction
Imitating style of authors studied
Relevance of "descriptive passages" in fiction

Activities:

Grade 10

Language and style
Structure of the short story
Development of theme in leterary works
Figures of speech

Activities:

Grade 11

Symbolic language in literature
Structure in literary works
Organic unity of literary works
Poetic language in prose works

Activities:

Grade 12

Special readings in works relating to senior electives

OBJECTIVE 3: TO ENCOURAGE THE STUDENT TO RESPOND EMOTIONALLY AND INTELLECTUALLY TO A LITERARY WORK AS IT RELATES TO HUMANITY

Activities:
Kindergarten — Dramatize and illustrate a work

Activities:
Grade 1 — Dramatize and illustrate a work

Role Playing, i.e. extension of the characterization developed in the work to real life situations

Activities:
Grade 2 — Complete a story, (which has been read only through the climax) by extending the logical sequence of events to an obvious conclusion

Activities:
Grade 3 — Complete a story which has been read up to the climax, extending the logical sequence of events to an obvious conclusion

Literature in Action: Objectives and Suggested Activities

OBJECTIVE 3: TO ENCOURAGE THE STUDENT TO RESPOND EMOTIONALLY AND INTELLECTUALLY TO A LITERARY WORK AS IT RELATES TO HUMANITY

Activities:
Grade 4

Draw comparison by sighting similarities between characters in a work of literature and real people

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Activities:
Grade 5

Recognize the "reality" of the literary situation and relate them to student experiences

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Activities:
Grade 6

Relate fictional characters and situations to real life people and experiences

Literature in Action: Objectives and Suggested Activities

OBJECTIVE 3: TO ENCOURAGE THE STUDENT TO RESPOND EMOTIONALLY AND INTELLECTUALLY TO A LITERARY WORK AS IT RELATES TO HUMANITY

Activities:

Grade 7	Recognize and discuss author's purpose in a given work and its relevance to man

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Activities:

Grade 8	Write an autobiography response to a literary experience

Literature in Action: Objectives and Suggested Activities

OBJECTIVE 3: TO ENCOURAGE THE STUDENT TO RESPOND EMOTIONALLY AND INTELLECTUALLY TO A LITERARY WORK AS IT RELATES TO HUMANITY

Activities:
Grade 9

Write stories based on reading
Form conceptions about the purpose of literature
Discussions of readings centering on human values

Activities:
Grade 10

Thematic units based on students' experience
Multiple meaning in poetry
Encouragement of honesty in responses to literature
Exploit the immediate student response to film

Activities:
Grade 11

Discussion of "universality" of works of literature
Aesthetic response
Dishonesty in literature
Discussion of "second-rate" fiction

Activities:
Grade 12

Response to literature in the context of senior electives